— photo by Al Magil

This year's Cheerleaderettes: Top, left-right; Joanne Kydd, Erika Skujins, Alta Rosenoff, Shaun O'Brien. Bottom, Gail Corneil, Peoni Bard, Barbara MacIntosh.

have you ever seen

McGILL DAILY

a football dance?

Vol. 53 — No. 10 FRIDAY, OCTOBER 4, 1963 3 cents

Premier Manning wary Of dual-nation concept

EDMONTON (CUP) — Alberta Premier E.C. Manning, addressing the Twenty-Seventh Congress of the National Federation of Canadian University Students (NFCUS) said Wednesday night that he is against the dual-race concept in Canada.

Early Wednesday morning NFCUS passed a major set of resolutions which affirmed the cultural and ethnic duality of Canada and which will restructure their organization.

Mr. Manning, speaking to 150 delegates representing 41 universities, five of which are French-speaking, added that he preferred a partnership between the English and French speaking Canadians. He suggested that Canadians must work like partners in a marriage and that English-speaking Canadians must develop a deeper understanding of the French culture and language.

Mr. Manning commenced his address by stating, "I am not anti-French culture or language". He was defending what he called the "mispresentation of the press" earlier this year of his letter replying to the Prime Minister's request for cooperation with the Royal Commission on Biculturalism.

He said that his letter of April 28 was "a plea to the Prime Minister for specific terms of reference" for the objectives of the Royal Commission.

He later said that if the Royal Commission's findings are found unacceptable, it will create a more explosive situation. "There is not much to commend it (the Royal Commission). It will place false hopes on the people and sweep the problem under the rug for the next eighteen months," he added.

(Continued on page 2)

Lectures cancelled

The annual Founder's Day Fall Convocation will be held on Monday, in the Sir Arthur Currie Memorial Gymnasium-Armoury at 4 pm.

All lectures and laboratory periods, except those in the Faculty of Medicine and the Faculty of Dentistry, will be cancelled from 3 pm to 6 pm on that day.

Pep rally tonight prepares for Saturday's tilt with Western

A mammoth pep rally will be held on the Lower Campus tonight at 8 pm, to prepare the way for tomorrow afternoon's season's opening football game against the University of Western Ontario Mustangs.

Pep rally activities will include the introduction of the Redmen by Coach Bill Bewley, a parade by the Redmen Marching Band, and many, many cheers to be led by our vivacious new cheerleaderettes.

The outlook for the game itself is quite good. The team has successfully passed through a rigorous pre-season exhibition schedule that has given the many rookie members of the squad the necessary experience for OQAA play; and at this point they appear to have welded into solid contenders for another Senior Intercollegiate Crown.

Coach Bill Bewley and his staff look confidently forward to tomorrow's tilt, despite the fact that rookie quarterback Glen St. John is a doubtful starter. Glen has come down with a mild case of the flu and might not see action.

However veteran Gary Cullen is capable of moving from his defensive half back slot to take over the position of field leadership. Cullen was All-Star Q.B. Tom Skypeck's understudy for two years, so the position will not be new to him.

Starting at full-back is rugged newcomer Peter Howlett from Loyola. The half-backs are veterans Willy Lambert and Bruce Johannson, with rookie Gerry Kelly rounding out the backfield as flankerback.

Offensively the frontwall sports several new faces. Only left end Don Taylor, left guard Brian Marshall and right tackle Dick Feidler are holdovers.

Filling the other positions are Irv Narvey at left tackle, John Costaregni at right guard and Larry Cullen at right end.

Although outweighed considerably by Western, these boys have better mobility and should hold their own quite easily.

For photographs of the complete Redmen lineup for Saturday's encounter, see pages ten and eleven.

On defence, the new 4-4-4 alignment has proved more than adequate to-date. Now, with All-Star end Al Mackenzie joining "Bear" Bowler, "Giant" Rose and Ray Lawson on the line, opposing teams will be hard-pressed to marshal any form of running attack.

The secondary line has been considerably strengthened by centre line-backers Ken Bellemare,

(Continued on page 2)

BYLINE C.U.P.

Excerpts From Canadian University Press
by
SHEILA LEIGH

To-day this question of dual nationality in our country has become a sore spot for many Canadians. It is by no means a new question and, more important, one that cannot and must not be viewed lightly or indifferently.

Already an issue piercing the heart of Canadian unity, this problem has become an arrow directed toward our own unity as a Canadian student body.

In the days prior to the NFCUS congress held this week Sept. 30 to Oct. 5 at Edmonton the separate parties to the dispute concerning the French Canadians' position in the students' national federation have voiced their opinions in the pages of campus presses across Canada.

U.B.C. has played an extremely important role as a mediator in this current crisis.

The Vancouver students, having a natural advantage of distance from the seat of rising tension (dear old Quebec) have made a laboured effort to understand the French Canadian students' stand as well as the entire position of French Canada in Confederation.

The Students' Council has voted to bring two French Students to the university in Oct. to inform them on French Canadian affairs. Furthermore U.B.C. is sponsoring a French Canada Week in Nov. to acquaint their students with Quebec's situation. Presently they have the high hopes of drawing Premier Lesage out to this event.

In the high water mark of the threat to Canadian student unity U.B.C. has backed the French Canadian students' demands in an all out attempt to prevent a split in NFCUS.

On Sept. 23 the AMS agreed to a series of resolutions which recognized both Canada and NFCUS as composed of two nations — a French-speaking and an English-speaking one.

Council action came after U.B.C. brought two French-Canadian spokesman, Jean-Pierre Bourduas NFCUS Associate Secretary and Jacques Girard, former 'Quartier Latin' editor of the University of Montreal there to outline Quebec's requests.

The stand which the university took in relation to the threatened split appeared in the Sept. 24 issue of the Ubyssey.

"If all the French universities withdraw there will be strong pressures on U.B.C. and other English-speaking schools to withdraw as well.

The feeling is that NFCUS must be representative of all Canada to be of value."

Thus from a campus on the west coast of Canada comes a vital force which at present appears determined to act as the catalyst holding together the two components of our student body and our country.

Perhaps it is time we took this problem more seriously and attempted to view it as our own as well as that of the French Canadian students. Perhaps it is time we listened more carefully to their side of the story. Or are we too close to see what is under our very noses?

Pierre Marois, president of the University of Montreal's student union (AGEUM), took the lead in the French Canadian students' demands in his outspoken and opinionated statements preceding the Edmonton congress.

As reported in an issue of the Manitoban, he said that French students have inferior status not only within NFCUS generally but even within the Quebec region.

Apparently he complained that, of the $3,000 that his university contributed to NFCUS annually, almost none ever benefits the U of M students.

Marois threatened that NFCUS had to be split — with an undefined super-structure, whose responsibilities would be determined by a joint committee of two unions — one French and one English.

"If NFCUS refuses to comply with this ultimatum", he said, "it will sign its own death warrant".

In response to Marois' accusations and demands Dave Jenkins, national NFCUS president took up the defence of the national federation. "The right of French Canadians have always been respected and defended in NFCUS." Jenkins gave examples of this, referring to the changed policy of NFCUS in regard to education which is now committed to the fact that this subject is a provincial and not a federal responsibility.

In the midst of this verbal crossfire Stewart Goodings, past NFCUS president, expressed confidence in a solution being found in the Edmonton congress.

It would appear Goodings' optimism was warranted. For in the early morning hours of Oct. 2 after a night long debate the congress came to an agreement. This agreement was referred to in the Edmonton telegram as: "The permanent solution to the cultural and ethnic duality which threatened to split NFCUS".

In effect the French Canadian students have been granted their requests. They are now recognized as a group separate and equal in voting status to the larger number of English speaking universities.

Can this achievement be viewed as "the permanent solution" or is it only a temporary breathing spell? Is this the end of the problem or only the beginning?

Pep rally...

(Continued from page 1)

John Costaregni and/or Dick Feidler. At the corners are veterans Gavin Wyllie and Leon Abbott.

In the games to date, all three opposing teams have elected to go through the air rather than face these two rugged lines of defence.

The deep backs, the question marks of the exhibition encounters, have finally rounded into form. Graeme Strathdee and Ian Bruce are set for sure duty on the tertiary, and for the remaining two spots Coach Bewley can draw from All-Stars Willy Lambert and Don Taylor, veteran Wade Kenry or speedy rookie Al Schreiber.

What to expect in tomorrow's match? Look for more aerial acrobatics, and quickie pitchouts on the part of the Redmen. The Mustangs relying on their heavier line should stick mainly to the ground. But never discount the pass. Rookie Q.B.'s Bob Israel and Red Miller like to throw and have enough good receivers to provide a serious threat.

Old McGill '64 offers Prizes to lucky buyers

The Old McGill '64 sales campaign is now in full swing. Annuals will be sold this week only — October 2-9. Salesgirls may be found anywhere on campus wearing distinctive badges.

The Annual makes a special offer to fraternities. The first men's and women's fraternities whose members have all bought an Annual will receive two free pages in the forthcoming volume. This gift goes to the first fraternity to present all its sales stubs at the Annual office in the basement of the Union. Salesgirls will be visiting the fraternities to help you in your endeavour.

As part of the sales campaign, sales receipts for prizes will be drawn daily. Several prizes featured include gift certificates from Henry Morgan Co. Ltd., a ski jacket from Sun Valley Sportswear Ltd., and on October 9, the last day of sales, the grand prize will be drawn — a Dream Date. This consists of a tuxedo rental from McLaughlin and Harrison Ltd., a corsage from Louis Quinze, tickets for the Plumbers' Ball, and a dinner for two at Ruby Foo's Restaurant.

Manning...

(Continued from page 1)

He stated that during the Commission's investigations, groups will be putting forward viewpoints on the official record, and this would remove the flexibility of thinking that "reduces the hope of a proper solution".

"There is a great need for Canadian citizens of both cultures to take a calm objective approach to this problem," Mr. Manning said. "There can be no solution if emotionalism creeps in. We need to avoid any political expediency affecting the solution of this problem."

He concluded that as students of today and leaders of tomorrow, the delegates attending the Congress should devote their energy to healing this apparent division.

The HILLELIGHT

Vol. XIV — No. 3 | 3460 Stanley Street, Montreal 2, Que. | October 4, 1963

THE B'NAI B'RITH HILLEL FOUNDATION
AT McGILL UNIVERSITY
ANNOUNCES THE FOLLOWING PROGRAMS
for the week of Oct. 7-11, 1963

MONDAY, OCT. 7, 1:00 P.M.
"FOCUS ON ISRAEL"
A QUESTION-FORUM
Conducted by
MR. DAVID RIVLIN
CONSUL GENERAL OF ISRAEL
Students will be able to ask any question relating to Israel of concern to the individual questioner.

MONDAY'S SPEAKER

Mr. David Rivlin

WEDNESDAY, OCTOBER 9, 1:00 P.M.
A LECTURE-FORUM ON
"JUDAISM AND EXISTENTIALISM"
By
PROFESSOR ERNST SIMON
distinguished scholar and educator
Hebrew University, Jerusalem
Dr. Simon's lecture offers the opportunity of meeting a close co-worker with Martin Buber and a disciple of Franz Rosenzweig.

WEDNESDAY'S SPEAKER

Dr. Ernst Simon

Simchas Torah Luncheon On Friday To Climax Festival Season Program

The concluding days of the current Sukkoth (Tabernacles) Festival season on Thursday, October 10, and Friday, October 11, will be marked by the celebration of Shemini Atzereth and Simchas Torah respectively.

A Kiddush Service for Shemini Atzereth on Thursday, October 10, will be held in Hillel House at 12:00 noon, and at 1:00 p.m.

To celebrate Simchas Torah on Friday, October 11, a one-hour Service, which will include Hakafoth and Torah reading will be held at 12:00 noon in the Chapel. At 1:00 p.m. a turkey plate luncheon, tendered by the B'nai B'rith Women's Chapters of Montreal, will blend material joy with spiritual delight as we rejoice in the Festival. This luncheon, which is of course free, is open to all, and we hope to accommodate all students who desire to attend. Kindly indicate your attendance on the reservation sheet now on the Hillel House Bulletin Board.

ALL PROGRAMS ARE HELD AT HILLEL HOUSE, 3460 STANLEY STREET
ALL ARE WELCOME

29% moins de cavités...

— photo by Al Magil

In a peaceful demonstration yesterday, U. of M. students sat and sang "Nous avons faim — donnez-nous du pain" outside the doors of the University's Centre Social.

Marois and Province negotiate As students hold demonstration

by LISA BORENSTEIN

Hundreds of clapping, stamping and cheering University of Montreal students gathered in the main lounge of the Centre Social yesterday and mournfully chanted, "On a fa-im, on veut du pa-in".

Meanwhile Pierre Marois, President of l'AGEUM, was meeting in Quebec with Youth Minister Gerin-Lajoie's aide, Paul Martin, Director of Higher Education Services to discuss free education, the principle behind the entire cafeteria tangle.

Proposed break-in

University of Montreal students had gathered in front of the Centre Sociale for the proposed "break into the cafeteria". However, instead of the original plan, all were called into the Main Lounge for an "urgent meeting".

Claude Valois, director of the Comité de Propagande, outlined the happenings of the past few hectic days, while the crowd loudly exclaimed its approval. It appears that since the student boycott the cafeteria has been closed down. To provide the students with meals AGEUM took urgent measures, and ran their own cafeteria service.

First of all, meals were served in the Main Lounge for the moderate price of 65¢. However the administration locked the entrance of the Lounge and refused to allow meals to be catered there. Consequently, on Wednesday meals were ordered by AGEUM and served on the grounds in front of the Centre Social.

Police action

Police, however, forced students to stop eating on the grass. Yesterday, the administration placed barricades in front of the car entrances so that meals could not be brought in altogether. The students threatened to tear these down and force their way into the Centre Social if the catering truck were not allowed onto Campus grounds.

Valois explained that at a meeting which had just been held to plan a course of action, it had been decided that with the students' approval, there would be no demonstration. Thus the student body would prove itself "plus fin" than the administration. With Marois in Quebec pleading their cause, Valois stated, it would be silly to spoil things by taking drastic measures which could result in riot — and consequently, lose the respect they had built up.

At a small press conference following the meeting, Valois explained that they had attempted a truce with the administration on the cafeteria question. The university had, however, been unwilling to negotiate. Now AGEUM was hoping that Quebec would suggest a truce which the University would be forced to accept.

TOWARDS A HUMANIST ACTION PROGRAMME

will be the subject of a Panel Discussion at a public meeting of The Humanist Fellowship of Montreal, Sunday, October 6, at 8 pm., N.D.G. Community Centre, 5311 Cote St. Antoine (Corner Decarie Blvd.). Panelists are Mr. C. E. Dobson, Mr. Donald Patterson, Dr. Ernest Poser, and Dr. Henry Morgenthaler.

ENTRANCE IS FREE

A Service For University Students

DIVINITY HALL CHAPEL

3520 University St.

Sunday, Oct. 6th

11 am

Conducted by

Dean Eric Jay

Preacher:

The Rev. Dr. DONALD EVANS, Assistant Professor of Philosophy of Religion

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W1/W14

Today

GRADUATE PHOTOS: Arts and Science for Old McGill '64 at Coronet Studios 10-12 am and 2-5 pm. Initials A-G.

YOUNG COMMUNIST LEAGUE: Open introductory Meeting at 1 pm in the Club Room. Speaker: David Dent.

E.U.S.: Freshman Reception Dance in the Students' Union at 8 pm. Everybody welcome. Ladies admitted free. Music proved by Emanon Quintet.

UKRAINIAN CLUB: Short meeting in the Cue Room at 1 pm.

INDIA STUDENTS ASSOCIATION: General body meeting. Election of new executive. Club Room at 8 pm.

NEWMAN CLUB: First Mass followed by Communion Supper. 6 pm. Lecture: Father Jonathan Robinson on "Newman and the University", 7:30 pm. Fall Frolic Dance at 8:30 pm in the Walter Stewart Room.

HILLEL HOUSE: Kiddush in the Succah. Everybody Welcome. 12 noon and 1 pm.

MARTLETS: Would all those intending to audition plase contact France Bourdon at 488-1924. Positions open for every part.

McGILL CHRISTIAN FELLOWSHIP: Freshman Welcome. All members and anyone interested are invited to attend. Time 8 pm. Presbyterian College, 3495 University Street.

S.C.M.: Party 8 pm, 3625 Oxenden. All welcome. Dancing, conversation, food. No charge.

PLAYERS' CLUB: Final acting, dancing and singing auditions for "A Midsummer Night's Dream", Friday in the Stewart Room.

CANTERBURY HOUSE: Corporate communion at 6:05 pm, followed by supper for 75¢. The Very Rev'd. William Bothwell, Dean of Montreal, will speak on the 1963 Anglican Congress.

UKRAINIAN CLUB: General meeting in the Cue Room, 1 pm.

Weekend

GRADUATE PHOTOS: Arts and Science students for old McGill '64 at Coronet Studios 10-12 and 2-5 Saturday. Initials H-N.

S.Z.O.: Debate on American Galut followed by Israeli folk dancing, 8:30 pm, 2025 University.

POLISH CLUB: Welcome back dance. Admission 25¢. New members free. Saturday 8 pm in the Union Lounge.

TEA DANCE: This Saturday, the McGill Students' Union will sponsor a Tea Dance in the Union Ballroom from 4-6 pm. Dean Morgan's band will be featured at the first of this year's after-game tea-less Tea Dances.

McGill Conference on World Affairs

Delegate Application Programme

Applications are invited from members of the Students' Society for:

6 Delegates for MCWA 1963

Conference Topic: "International Regionalism"

Prerequisite: Students specializing or honouring in, Science or History or graduate students in Political

Applications may be obtained from the SEC Office

Deadline for applications is Wednesday, Oct. 9, 4 pm

JOEL BELL

Chairman, MCWA '63

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McGILL DAILY

Fifty-third Year of Publication
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The McGill Daily is published five times a week by the Students' Society of McGill University at 690 Sherbrooke Street West, Telephone AV. 8-2244. Authorized as second class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Postage paid at Montreal. Editorial opinions expressed are those of the Managing Board and not the official opinion of the Students' Executive Council.

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IN CHARGE OF THIS ISSUE

NEWS: Absolutely no news copy, but we managed to employ news staffers Pam Currie, Margaret Istona, Robert Chodos, John Dufort; and girl guide Jane Williams; SPORTS: Tim Stewart, Olav Nillend, and Enn Raudsepp; LEFT OUT OF PANORAMA: Marjorie Barton; PHOTOGRAPHY: ...er... oh, yes, Al Magil (Many thanks). BAAOOUU: The Horsh. Everybody is straight because it's four minutes to one. Don't forget today's desk editors meeting at 1 pm, nor yesterday's department heads meeting which was cancelled. A HUMBLY X CHARLES PRODUCTION.

OCTOBER 4, 1963

Activities Night – Magnificent

The students of McGill have always boasted of their autonomy and the vast scope of their extra-curricular activities. Indeed we do have a long record of complex, imaginative undertakings, organized and directed by students, which provided truly worthwhile diversions for students, faculty members and the public alike; a record of which we can justifiably be proud.

Activities Night, in the past, has always served as the annual introduction of what lay ahead in the coming year. Major and minor activities exhibited their wares and employed every method conceivable to lure adherents to their respective causes.

Unfortunately, in the last few years, Activities Night, because of the hordes of students it attracted, was slowly choking itself to death. The Union was jammed far beyond capacity with the inevitable result that exhibits were sorely limited in space and what they did have could not be appreciated.

This past Wednesday Night everyone who attended the festivities in the gym was treated to a spectacle which they will long remember. They saw student initiative and imagination at its very best. They saw what can be done when a dynamic Chairman and a top rate committee combine to tackle and correct a deteriorating situation.

The best thing about Activities Night was that it was held in the gym. It was, at last, possible for every club and society on the campus to have as much space as it needed. The clubs were given a strong challenge, because in the wide open spaces of the gym bad exhibits would have stood out like sore thumbs. To their credit, the students of McGill responded to the challenge vigorously and the result was nothing less than inspiring.

We could not be excessively generous in our praise of Dal Brodhead and his committee. True he had fine facilities but it was also his, and the Students' Society's, first experience with these facilities. No one can deny that the wonderful exhibits by our clubs made the evening the success it was, but it was his leadership and encouragement which prompted them to really extend themselves in producing what they did. It was one of many Activities Nights, but it was the one which all who were in attendance will always remember. Mr. Brodhead, we salute you.

The Changing Face of the Commonwealth

Nigeria Becomes a Republic

One of the merits of the British Commonwealth of Nations is its structural plasticity which makes it amenable to changes. The post-war years have witnessed fundamental changes in the underlying idea and constitutional form of this family of nations. It has uniquely withstood the strains of changes alien to its original concept. No one can fail to be impressed by the reconstitution or growth of the old British Empire into the modern Commonwealth.

The empire has not been liquidated, it has changed. Indeed much has been changed since the 1931 Statute of Westminster formalized an earlier enunciated principle of "autonomous communities within the British Empire, equal in status, in no way subordinate to one another in any aspect of their domestic or external affairs, though united by common allegiance to the crown and freely associated as members of the Commonwealth".

Quite a number of countries, former colonies, differing in local language, race and religion have attained independent status since 1945. Many continue as members of the Commonwealth and a few have "contracted out". Many have in their internal politics altered some of the unifying factors among members, but none has adopted too radical a policy, inconsistent with membership.

Of great significance among the changes introduced has been the inclusion of Republics in the Commonwealth. This is the relevant factor in the experience which Nigeria (population 35 million) underwent on, October 1, 1963. A republic recognizes the Queen as head of the Commonwealth but no longer as head of state. India led the way in 1947 in this novel idea followed by Pakistan, Ceylon, Cyprus, Ghana and Tanganyika. The idea behind a republican form of government is the desire for national identity — an identifiable social and political orientation.

In the Commonwealth of today, we have the older Dominions of Canada, Australia and New Zealand, adhering to an extent, to the principles embodied in the Statute of Westminter; India, Pakistan, Ceylon, Cyprus and Ghana are republics; South Africa, a republic has been expelled from the club.

Thus, on the third anniversary of the independence of Nigeria, she has decided to become a republic within the Commonwealth. Other members of the family of nations have agreed to the change. Nigeria has thus followed the road taken by Ghana, for on the occasion of the third anniversary of Ghana's independence, March

by
EDWARD A. AROWOLO
President,
African Students' Association

6, 1960, she became a republic. The form of the Nigerian republican constitution is different from that of Ghana; it is akin to that of India. The President is to be the Head of State but not the Head of Government. Initially the post of the Governor-General is to be converted into that of President. He is to take over the functions which the Governor-General performed as the Queen's representative. The President becomes in effect the head of the state of Nigeria, deriving his power indirectly from the people through their elected representatives.

The change in Nigeria, although not new in the theatre of Commonwealth relations, is a unique experience for the country. It is a manifestation of the wishes of the people. It is also the culmination of an evolution from the disunited independence of the various ethnic groups through decades of colonial independence to limited independence and now to full united political independence. The circle is now complete.

In the process a nation, still struggling for cohesion, has emerged. The psychological effects are likely to be of immense benefit to the tasks of economic and social reconstruction going on in the country. The change is a step foreward in an attempt to meet the challenges of the day.

Within the Commonwealth in particular, such changes in political form have not altered the fundamental close and free association of the members. Apart from close cultural and economic ties, there is the more intimate political pursuit of democratic liberty and cooperation. Consultation among members smooths the road to world peace. In this area, nothing can equal the linguistic, educational and economic ties of the Commonwealth. For example, Nigerian educational structure is patterned on that of Britain; English is still the official language and Nigeria's economy is closely tied to that of Britain.

It should be with warm embrace that the constitutional change in Nigeria is taken. And it is legitimate for the world to expect that such a change will bring democratic and political stability and true freedom to the Nigerian people.

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7.15 pm — Music for Meditation.
7.30 pm — Dr. Rawson's Sermon Subject,
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9.00 pm — Fellowship Hours.

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CLASSIFIED ADS

These ads may be placed in our advertising office on the main floor of the Union from 10 am. to 4 pm. Three insertions for one dollar. Telephone orders not accepted.

Don't forget CORONET your photographer.

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GIRL'S SPORT JACKET — chamie colour, black trim, 5/8 length $40 for $18. Size 12-14 — phone Miss Roy, 9-12 am: AV. 8-2244.

1958 LAMBRETTA scooter, good mechanical shape, good buy. Call Gary Webb, 486-4130.

SPECIAL SALE of Carbon Dioxide Bubbles, TODAY After Evening Rally. Zete house.

WANTED

PART TIME evening janitorial help for Union Cafeteria. Contact John in the Tuck Shop.

TUITION WANTED in Algebra 1221 and analytical Geometry 1227 (2nd yr) Shelford 288-7723.

RIDES

WILL PAY part of expenses for ride to Boston, leaving 13th. Tel: 844-0936.

RIDES TO TORONTO Thanksgiving Weekend Will share expenses: 288-7515.

LOST AND FOUND

LOST MAN'S WATCH on lower Campus Tuesday. Call 488-3828.

TO LET

PARKING SPACE with block heater, behind 3450 Hutchison, 4 minutes from campus available 8:30 am — 5:30 pm weekdays. $10. monthly, call 288-3721 after 5.

1420 PINE AVE. WEST, Apt. 8, 1 single room, kitchen facilities, balcony, view over city. VI. 2-4757. $50 a month.

APARTMENT for two from Oct. 12. $115 per month. Direct bus route to Campus 4½. Completely furnished and carpeted. Miss Tolhurst, VI. 4-6311 x 298 or evening HU. 1-2693.

MISCELLANEOUS

ALL ENGINEERS meet in front of MacDonald Engineering Bldg. at 1:30 pm Saturday to carry Western's coffin. Bring toilet paper.

JIVIEST, coolest beat in town is "the Casual Beat" Dance Band. call Ray, RA. 2-5616.

SPECIAL ENGAGEMENT
EXHIBITION of rare and exotic Yum-Yum trees at the A.D. House 3492 Peel St. Friday Oct. 4, 3 pm - Refreshments.

LIMITED ENGAGEMENT
HAPPINESS is a partridge in a yum-yum tree-last chance to see this fabulous plant Sat Oct. 5 A.D. House, 3492 Peel St. 9 pm.

GUITAR LESSONS, Folk method beginners and intermediate. Call Larry Bond evenings HU. 8-7282.

T.G.I.F. at PHI DELTA THETA 3581 University St. TODAY from 3-7. Band, refreshments. Come one come all.

ETHNIC FOLK and WORK SONGS of the '60s Zete house after Saturday football game. Demonstration of primitive musical instruments.

McGILL DAILY

PANORAMA

Vol. 3 FRIDAY, OCTOBER 4, 1963 No. 2

The Cinema Medium — The Great Experiment

The first motion-picture projector was an "image reproducer", that is, a mechanical object through which other objects taken from reality, these being photographed by a very mysterious and suspicious-looking device, could be reproduced on a screen. It wasn't until the beginning of the 20th century that the most intense artistic experiment of all time began — the cinematic experiment. George Melias was perhaps the first "director" to step into the imaginative realms with his strange fantasies like A Trip to the Moon. From this root, the great experiment blossomed.

Some directors insist that all investigation is completed before the first foot of film is shot for a movie. Yet we must understand within our terms of reference that it is not the experiment which has been completed — but rather the plan of attack, or the methodological sequence which is predetermined. The whole experience is not terminated until the last foot of film is cut, spliced, and delivered. All films with any degree of artistic integrity are, in fact, experimental. Each contains an approach to the medium slightly different in context. The dramatic surrealism of Cocteau in his **La Belle et la Bête** employs a cinematic language very different indeed to that of the picturesque impressionism of Renoir at his best in **La Règle du Jeu**, or to Resnais' brilliant cubistic representation in **Last Year at Marienbad.**

There are two major areas of experimentation in the film medium. One is stylistic, the other thematic. The use of the physical film itself, and exactly what images and how these images are both placed and arranged describe the stylistic adventure. In Eisenstein's **Potemkin** the sequence of the Odessa Steps contains visually a very different image to the sequence in Walt Disney's **Snow White and the Seven Dwarfs** where we finds the nasty old queen at her prophetic mirror. Again, the impact on the spectator will be very different. The meaningful juxtaposition of montage on montage involves a very serious and studious methodology, and perhaps a little inspiration. It is interesting to note that Eisenstein worked directly with his principal cameraman during shooting, and in the editing room when this period of production was reached. No wonder we find such overpowering unity in his films. Only a handful of directors, including Von Stroheim in his better films (like **Greed** with the unforgettable Lilian Gish), Jean Vigo, and Antonioni (in the later films) have approached the artistic unity of the great Russian.

A most interesting side-show, as one might call it, is the hand painted film. That is, the film which frame by frame is drawn by its maker. The first to experiment in this area was Len Lye in his strange films made as advertisements for the British Post Office. Combining photographed r e a l i t y with bright and colourful painted images juxtaposed, Lye managed a delightful exuberance and playfulness in films like **Rainbow Dance, Swinging the Lambeth Walk** and his many others. Lye was the precursor to Norman McClaren who has done some very important work right here in Montreal at the National Film Board, the maker of such splendid short features as **Le Merle, Caprices en Couleurs** and, of course, **Neighbours.**

The experiment in the thematic realm is much more difficult to discuss, insofar as it is interwoven with the sociological, psychological and political climates of our century. At the end of the Second War we find the French film, which was then far ahead of the rest of the world (except Orson Welles) in technological achievement, becoming involved in the existential problems of the time, and exploding in the 1960's. In such films as **Paris Nous Apartient** we become involved with the tragic puppets (the characters) who live in a sort of dream world sickened by the real one which they cannot reform. The cinema has riveted itself as a principal means of communication of contemporary life, very rapid and very complex. We rarely see such poignant psychological introspection as in Maya Deren's **Meshes of the Afternoon,** a short film which explores the relationship between imaginative and objective reality.

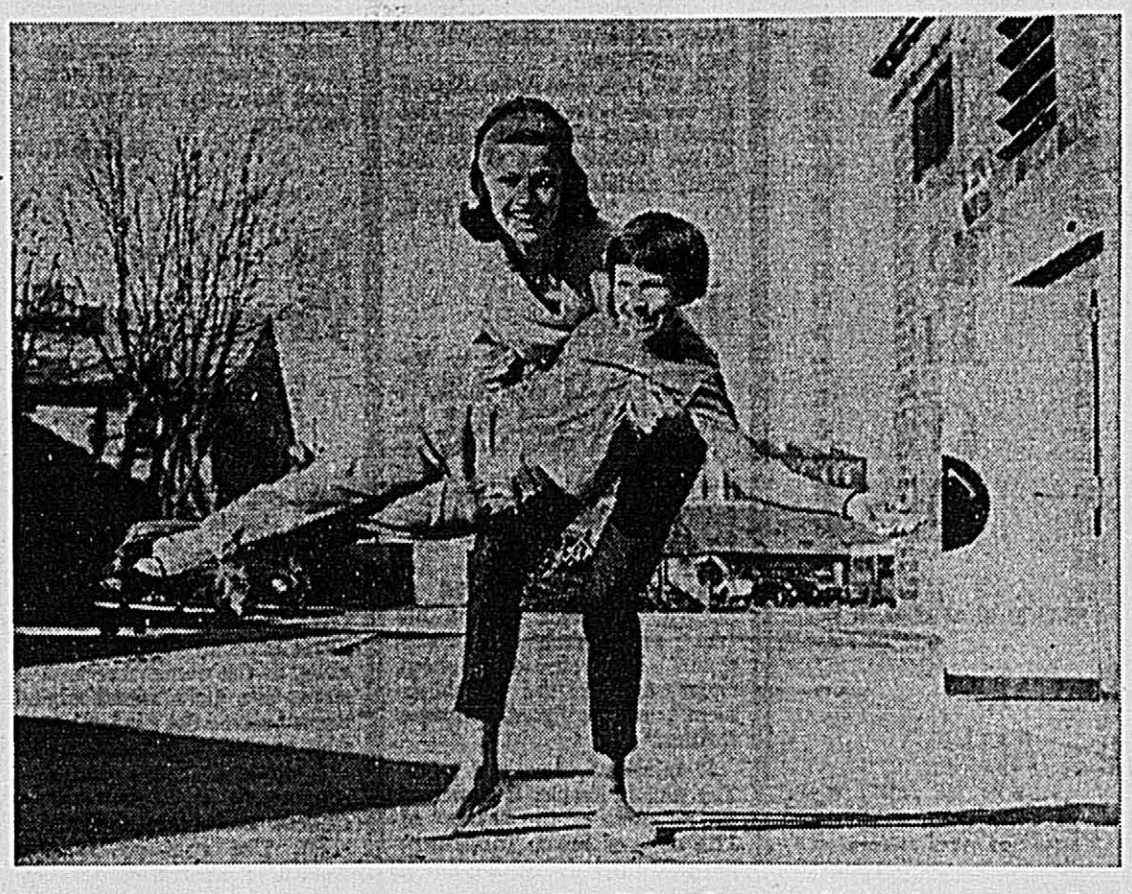
Fellini, in his **La Dolce Vita,** turns his attention to the degeneracy of the aristocracy, as does Bunuel (and so much better) in his **Exterminating Angel.** Anger's **Inauguration of the Pleasure Dome** comes from another source — it is a film full of strange, occult rituals, of rich velvets and sensuous movements, of hinted-at depravity mirrored in the eyes of the actors.

Manvell wrote in his introduction to the book "Experiment in the Film": "The nature of artistic experiment is the very history of art itself. Experiment is the desire of the artist to widen the technical scope of his medium so that it becomes adequate to express his meaning." **The Jazz Singer,** with Jolson, was perhaps the greatest of the adventures in film. Sound now accompanied the action, simultaneous and real. The film expanded into a new dimension.

But it is the most recent experiments which have attracted the attention of the cinema audience. The Italian cinema has launched an open challenge against all its past, all that it had constructed during the years of neo-realism (**Senso, Umberto D**). But the younger directors here, we exclude Fellini and Antonioni and, oh well, Visconti, have turned more toward the approach of the American "Free Cinema" than that of the "Nouvelle Vague" (i.e. tending toward the films of Cassavetes and Rogosin).

The French New Wave has taken shape after its nebulous beginning to offer several daring film proponents, in Resnais, of course, whose **Hiroshima Mon Amour** was the manifesto of the new movement, Varda (**La Pointe Courte, Cleo de 5 à 7,**) Godard (**Breathless, Vivre Sa Vie, Les Carabiniers, Le Petit Soldat,** and a new one with Bardot?) and Truffaut (**Les 400 Coups, Shoot the Pianist, Jules et Jim**). These are the first of the French film-makers to achieve world-wide recognition since the golden days of Vigo and Renoir. These makers maintain an insistance upon the cinematic exploitation, sensibility, and interrogation. The newest growth is within the region of "cinema-vérité", the true-cinema. Here is a reaction against the growing complexity of the "Nouvelle-Vague" technique, a new and vital attempt at realistic interpretation by using "real" people reacting to "real" situations. The artifice is involved in the editing of the film; here is the opportunity for artistic originality. We have a considerable interest in these films after Leacock's **Football,** the NFB's **Pour La Suite du Monde,** and Lindsay Anderson's **This Sporting Life.**

There has been an explosion of the imagination among today's film-makers — from the anti-novel technique of Robbe-Grillet and **Marienbadism** to the slapstick new-wave comedy of **Zazie** and the delightful fantasia of Karel Zeman's **Baron de Crac.** "The experimental cinema is free. It is under no obligation towards the edicts of commercial film-making; it does not need to be intructional, nor informational, nor in the public service; and it does not recognize the restrictions imposed by public censorship. Indeed, the experimental film is restricted only by the talent of the film-maker himself."



From Louis Malle's extraordinarily inventive film, **Zazie,** about a girl named, you guessed it, Zazie, and her mad chase around Paris.

by Brian Nevitt

Vice-President, Film Society

From Karel Zeman's playful fantasy, **Le Baron de Crac,** based on the old Baron Munchhausen stories.

MOVIES

Toys in the Attic

TOYS IN THE ATTIC: at the Snowdon Theatre, starring Dean Martin, Geraldine Page, Wendy Hiller and Yvette Mimieux.

The story is of a deep southern white family — two maiden sisters and their younger brother on whom they lavish every kind of attention. Especially doting is the younger sister Carrie, played by Geraldine Page. Meanwhile the brother Julian weds a sweet young retarded thing (Yvette Mimieux — see Light in the Piazza for more retardedness) and gets rich very quick by blackmailing the millionaire husband of his former mistress. With his new found wealth he tries to pay back his sisters for their years of sacrifice to him and in turn lavishes them with luxurious gifts.

However Carrie hates this new independence and the real manhood he obtains with it and she tries in vain to bring back the childhood memories — the toys in the attic — in the times when they were all poor and he depended on her. At the same time the older sister (ably acted by Wendy Hiller) points up an obvious fact to Carrie — that she really wants to sleep with her brother and this is why she was so upset when he became rich and lost his dependence. This precipitates all sorts of resentment between the two sisters. The scene is one of the best of the film.

Tragedy strikes as the painfully stupid wife, Lily, urged on by the jealous Carrie, gives the whole secret away to the blackmailed husband. Carrie is finally seen by her brother for what she is in an all-revealing climactic scene. One by one they leave and the deranged Carrie returns to the old rambling house alone, muttering about the memories of better times and sincerely believing her sister and brother will eventually return. They cannot live without her.

Geraldine Page is as ususal magnificent in this role of sexually frustrated spinster with a tinge of madness. Her portrait of this female Southern type, habit forming as it is becoming, is so vivid that it is difficult not to hate her completely. Capable acting is also turned in by the rest of the cast while local colour rests chiefly with Lily's mother, (Gene Tierney) a substantial portrait of the all-time Southern lady with her millions, her glittery smile, her Negro lover and her resentment of her daughter.

In all, the film is intelligently adapted from Lillian Helman's stage play and while it is not entertaining it is certainly spell-binding.

N. L.

Harakiri

HARAKIRI: Produced by Shochiku Co. Ltd., Directed by Nasaki Kobayashi. Now showing at the Elysée Theatre, starring Tatsuya Nakadai, Rentaro Mikuri, Akiri Ishinama, Shuna Iwastita, Tetsuro Tamba.

Harakiri is one of those extraordinary films which is enjoyable and stimulating upon many levels. The theme has been variously interpreted as "man's impotence before his fate," as a "study of a civilization in upheaval", about "man against the Establishment", and a "good suspense thriller."

It is all of these and more. The plot is simple, it examines the situation of the "ronin" of 17th century Japan. These were Samurai, who due to the downfall of many large and powerful nobles, were left without employment and without homes. Strong imperial policy brought peace to the country, but to the Samurai, trained in the arts of war, it brought misery. More and more war-mongering nobles had their armies "dissolved", and more and more masterless ronin wandered through the country, often in great poverty and increasing misery.

Harakiri is the story of two such ronin, one, Tsugumu, a true Samurai who has the pride of the Samurai tradition deep in his soul, and his son-in-law, Motomie, who brought up in peace-time, has the heart of an artist rather than a warrior. Motomie, in an effort to obtain money for his sick little son approaches the house of one of the remaining nobles, and asks for a place to commit Harakiri. In some cases other ronin had been given money that they might not die on the premises of such nobles. However, the desperate plan back-fires, and the young man is forced to commit harakiri, with the only weapon he possesses — a bamboo dagger.

The older man seeks to avenge his son-in-law's unnecessary death. The movie shows how his recitation of the circumstances reveals how the traditions of Harakiri have become little more than a façade — covering a deep and meaningless cruelty on the part of the house of Iyu — the noble house which forced Motomie to die.

The noble house does not appreciate the Samurai's revelation of their emptiness, and so battle him to the death. But before dying — by harakiri — Tsugumu manages to kill eight of the resident Samurai and dishonour three others; he also wrecks their temple of ancestors, and pours his blood over the house's most sacred areas.

The film is a masterpiece of direction. Each camera shot is a pattern of movement, all the battle scenes are reminiscent of the Japanese ballet in their form and movement. Kobayashi used light and colour, stillness and movement in a way that revealed the plot and more. One outstanding aspect of the photography, was that no matter where the characters were positioned, the camera line was up and unbroken.

Beyond this the movie is a study of man's conscience. The meaning of honour, and where mercy and honour over-lap. It is an experience, and one of great intensity, well worth undergoing.

E. C. & M. M.

Les Lâches Vivent d'Espoir

LES LACHES VIVENT D'ESPOIR: Now showing at the Versailles Theatre. Directed by Claude-Bernard Aubert, with the following cast: The white woman .. Françoise Giret The black man ..... Gordon Heath DIRECTOR .. Claude-Bernard Aubert

An ambulance screams down Paris streets at night. A surgeon slips into his rubber gloves. A pregnant young Parisian girl lies on a stretcher screaming. A severe-looking nurse holds up a newborn Negro child, as the woman's screaming stops. The girl's recent experiences become the content of the film as she reminisces.

A student at the Sorbonne, she meets a Negro medical student and it's love at first sight. The audience is then treated to a series of embraces and intimate scenes on the part of the lovers which, I find hard to believe, can be squeezed into the first fifteen minutes of the film. To show "the other sides of life", in the same introductory fifteen minutes we get a glimpse of a cynical, prejudiced social worker, who calls a Negro waif "a little dog", and of a young "bon à rien" who earns his living by painting "Death to Jews" on all walls of charming Paris.

The hero rescues a little boy of his own race from the malicious clutches of a white man, and saves a white fellow-student from committing suicide. He is truly acceptable as a hero on both sides of the racist fence. Anyway, in the end boy and girl get married (we know this because in the last scene of the movie we get a closeup focus of two shining wedding bands on hands that happily push a baby carriage) and they live happily ever after.

Even Soviet socialist realism art, which is so loaded with dogma, so full of watered-down Marxist clichés, and above all, so lacking in subtlety is much superior to this film. It is my view that the racial questions so prevalent in Western society today have no place in artistic expression. To put it more clearly, we are too embroiled in this question at the moment and we are therefore called upon to take a definite side or stand. which is fatal to any artistic attempt to examine the human condition.

This immediately pushes the issue to one extreme or another. Now in art, the consequences manifest themselves either in slobbering sentimentality or in the kind of harsh realism portrayed in Soviet art. It is not to be implied that art must take the middle road; but, rather, that all the shadings of the various colours of life, all the nuances and doubts, characteristic of human experience are left out in the approaches just mentioned.

In *Othello*, if Shakespeare had only concentrated on the hero's Moorish characteristics, his color, customs and so on, we would not have a great tragedy which explores, among other things, human frailties, disillusionments and the dual nature of human relationships — the creative (in love) and the destructive (in hate, jealousy).

Another matter worthy of note in this discussion (anything to stay off the hackneyed subject of the film) is the great emphasis on Justice in today's films. I believe that this overemphasis results from the great burdens that two world wars have put on our shoulders and the fact that the Western world, being bi-polar always has to justify its position (on each side) in terms of what is Just. Our general notion of Justice in the twentieth century is one that is often equated with corrective and egalitarian theories rather than being a way of life as with the Greeks. The point here is that Justice for us is a relatively narrow term and we have been forced to consider it as primary by historical facts, which to say the least, have shaken all our other values. Now, with regard to art, Justice, in this light, limits the artist.

In other words, for everyone to be satisfied, Shakespeare would definitely have to take a decisive stand with Desdemona, Othello or Iago, instead of portraying them all with various degrees of sympathy, empathy and general human feeling. This is what makes them human, what differentiates them one from another (this is also what the film maker in the film I saw failed to do), and what makes Shakespeare a great artist instead of a minor dogmatist. Justice is one of the considerations in a work of art, but if it is made central, then "one sidedness" obliges the artist to have a definite "message"... in most cases a message reminiscent of such things as T.V. commercials, political party platforms or revival meetings.

Julie Aneckstein

P.S. This Author is in agreement with racial equality. Art is the topic of this discussion.

Women of the World

WOMEN OF THE WORLD: directed by Gualtieri Jacoppetti. Now showing at the Cinema, Place Ville Marie.

Last time we had a world of dogs. Now it's women. There doesn't seem to be much to choose between them. According to Producer Jacopetti, presently on his second time around the same old mulberry bush, it's six of one and half a dozen of the other.

There isn't actually too much to choose between the two movies, either. It just depends on which one you see first. There are more women in **Women of the World**. But then again, if you happen to like dogs...

Women of the World also has Peter Ustinov, who, in mellifluous tones augmented by an occasional throaty theatrical harumph, makes sure it is impossible to miss, or even to dismiss from memory, any of the less-than-subtle laugh lines with which Jacopetti's script is sprinkled.

Sample shot: bathers at a nudist colony on the Riviera, seen through a telefoto lens mounted on a speedboat cruising offshore. Sample comment: 'this way, they manage to avoid those ugly white lines which even the briefest of bikinis leave at the end... cough... of the summer.'

Women are supposed to be more suggestive stripping than stripped. **Women of the World** proves that they are also more satiric. The bikini-clad blondes of **Mondo Cane** make semi-nudity seem much less moral, and its cultists much more corrupt, than any indictment of womankind the second sarcastically-titled film can manage to muster.

Mondo Cane is like a woman in her slip. In **"Women..."**, the slip is missing. And the effect is much less stimulating. Occasionally it is even boring. At least the film isn't true to its title. It doesn't concentrate on the women. The men come in for their share of it, too.

Like the retired British army colonel who lives on an island in the South Pacific — with something like seventy-four wives. The girls (and their numerous children) understand him perfectly. They have no objections to his advanced age, his lack of teeth, his spindly legs and knobby knees, or the fact that he is deaf and dumb.

And, as the scene shifts to two Parisian nightclubs renowned for the selectivity of their clientele, the lesbians are made to look a whole lot more attractive than the homosexuals. That close-up of the beads of sweat on the faintly-downed upper lip of the transvestite female impersonator is much unkinder than the discreet shots of girlish hand clasped in girlish hand in the soft glow of chianti-bottle candles.

These girls are practically the only ones in the whole picture that don't have babies. Those Nordic coeds hitchhiking out of Stockholm seem to have babies with surprising regularity and dependability. They accept a lift to the mountains for the weekend. If they don't become involved in a car accident, nine months later, with the amazing efficiency and promptness with which pregnancy seems to follow all contacts between the sexes in all modern movies, they are mothers. Living in idyllic bliss in state-supported hospitals, they don't know who fathered their babies, but neither they, nor anybody else, least of all their babies, seem to care.

Having babies doesn't come that easily to everybody. This is definitely not a film to be recommended to anybody who is thinking of having a baby. Especially their first baby. All those women wracked by agony and/or labour pains on the pristine white beds of an Italian maternity ward are not going to reassure the most stouthearted of prospective parents.

Since they make so much noise bringing them into the world, it is not any wonder that they should make almost as much noise mourning their children after they have gone out of it. Of course, they don't only mourn their own children. The best keeners among them, for a small monetary consideration, will gladly contribute their talents to mourning other people's. But coming or going, the sounds they make are pretty animalistic.

But then, it's sort of an animalistic movie. Maybe they had

(Cont. on page 3, Panorama)

The 1963 Theatre Scene

Thanks to our new cultural conversation piece, the Place des Arts, Montreal may have a season of great glitter this year, and much of it golden, judging from the advent of performances by the New York City Ballet, the American Ballet Theatre, several other ballet groups and many artists of musical magnitude, these augmented most favourably by the regular appearance of the proficient Montreal Symphony Orchestra, all housed gloriously in la Grande Salle.

Nor will incoming theatre suffer. With Her Majesty's dark and doomed, its visiting occupants (many of the previously mentioned groups) and clientele will be absorbed by the new theatre and the balance by the Capitol, on St. Catherine Street adjacent to Place Ville-Marie, which will stagger theatrical and cinematic events. In fact, Spectrum Productions, the organization now utilizing the Capitol Theatre may far surpass the general quality of fare brought in by Her Majesty's, if they maintain the high standard presented by their first two productions: Genet's **The Blacks** and this last week, **Cages**, both brought to Montreal with the original casts during the Broadway run.

In the meantime what will happen to original theatre in Montreal? (English theatre, of course. One doesn't worry about the state of French theatre in Montreal, especially if one is English.) Will the super- abundance of top-flight entertainment in all fields kill the public taste and sense of duty to home-grown productions? Or will the theatre-going habit be cultivated or re-cultivated?

Apparently the latter. Plans for this season include expansion of a group introduced rather tentatively to the scene last year, and the inauguration of one-and-a-half new groups.

The half group is the Theatre Populaire, a bilingual professional which at last hearsay had lost its Equity subsidy because of the Actors-Equity — Union des Artistes hassle. It still intends to go on, evidently, if the source on which I eavesdropped is accurate.

The intact new group, also professional, is the Lantern Theatre which, pending the discovery of a lantern, will open October 17 with Anouilh's **Waltz of The Toreadors**, and therefore cannot yet be judged.

The remaining, and to some extent established group is "The Circle". "Established" is definitely the wrong word. Each of the first three productions occupied a different theatre, if so they must be called: The plays by Stewart Gilman in the coffee shop at the "Pot Pourri"; those by Barbara Snelson at the Boutique (where the Boutique d'Opera is now filling the vital need of Montreal-originating opera of a high standard) and most recently two plays by Carol Libman at "Au Petit Poucet".

It is from the latter which I take my impressions of this group. Their aims are fairly simple and admirable: to "create a project of experiment and development of original Canadian theatre..." and this, happily, they are doing, having already managed to mount three programs of new Canadian plays. The plays do not, and cannot be expected to, attain a consistent level of excellence is the greatest achievement is proceeding undeterred by this factor. One master in a hundred would fulfill the purpose amply; moreover the group seems likely to uncover several good, if not outstanding playwrights in the meantime.

However, to achieve their final aim, to be professional, the Circle must first acquire a suitable theatre and much better organization. Carol Libman has the makings of a good playwright — dramatic ideas and technique with which to present them, but her work would have shown far more promise, if something — anything — had gone right the night I saw it.

For various reasons the curtain time was delayed one and a half hours and apart from other things for which the restaurant management was culpable, the attitude of the people involved was not professional, (e.g. too many involved parties mingling with the audience).

The direction and acting were, however, quite acceptable and under favourable circumstances, several performances might have been distinguished. If the Circle Theatre continues its undertaking, as it should for its aims alone it will no doubt eventually settle down to productions of professional quality.

J. D. F.

STUDENTS' EXECUTIVE COUNCIL
EXTERNAL AFFAIRS PROGRAMME

Applications are invited from members of the Students' Society for the following conferences:

"Les Nouveaux Québecois"
LAVAL UNIVERSITY
TWO DELEGATES
Nov. 4-9, 1963

"Aspects of International Aid"
SIR GEORGE WILLIAMS UNIVERSITY
FOUR DELEGATES
Nov. 5-9, 1963

"The National Security Policy of the United States"
UNITED STATES MILITARY ACADEMY
TWO DELEGATES
Dec. 4-7, 1963

Application forms may be obtained from the SEC office. Deadlines for these applications:

Wednesday, October 9 at 4:45 pm.

Department of External Affairs

Mercedes McCambridge – Interviewed?

by J. D. FRANCIS

Hectic Wednesday, 5:30: I am told to interview Mercedes McCambridge, star of **Cages**, immediately after performance. Excitement. Amidst turbulent exodus of audience, her manager explains his problem with Quebec tax man and that doctor must precede me. At hotel, please. (Manhandled on stage, Miss McCambridge in considerable pain.) Tardy doctor interrupts interview after first parry. Interview postponed: 1:00 pm Thursday, "here in the lobby".

Thursday. I wait in Lobby. Miss McC. waits in Hotel Room. Contact finally made; unfortunately, time for radio interview. Tickets must be sold. Esophagal butterflies wasted, but I understand. Understanding appreciated, how about 7:30 at theatre?

Or is it hotel? Frantic phoning: theatre; Miss McC; hotel; manager; no contact.

Theatre: 7:40. Deadline: 10:30. Wet and McCambridgeless. With one hour to curtain time, actress not up to discussion of Modern American Theatre. Forgivable. Manager apologetic, conciliatory; interviewer interviewless.

Tax man $5.26 richer.

A. B.

Women...

(Con'd from page 2, Panorama)

a whole lot of film left over after making the first one. They didn't waste all of it. The second one dares to show some scenes and suggest others, like the erotic ritual with the dying sea-cow — **Mondo Cane** missed out on. But most of it looks like left-overs. And obviously Jacopetti is not a very creative cook.

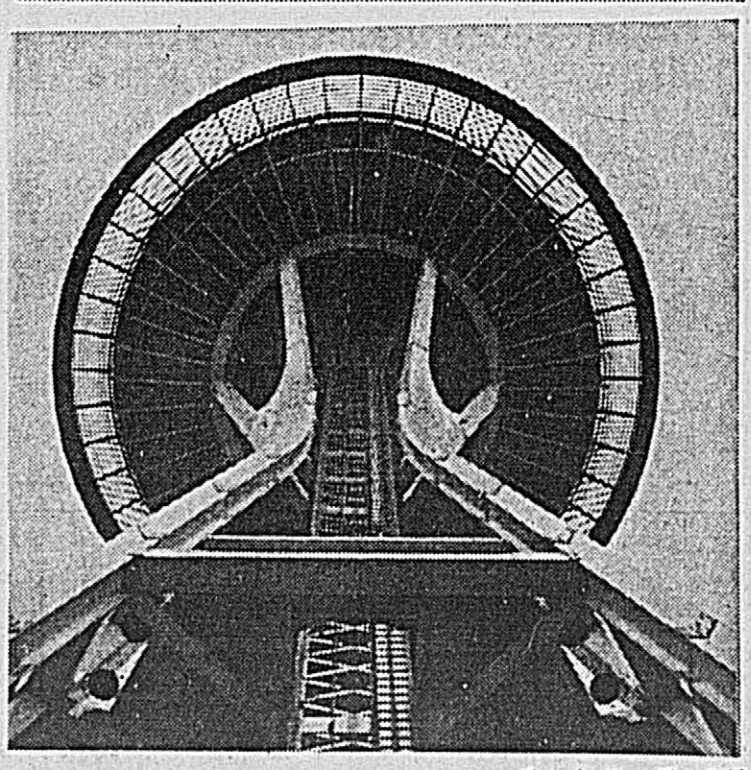
jazz | by rick kitaeff

In a sense, the Montreal jazz scene has experienced a new awakening during 1963. La Tête de l'Art, until recently the headquarters for the Montreal Jazz Society, this summer has been the setting for superlative performances by the groups of Max Roach, Horace Silver, John Coltrane, Wynton Kelly, J. J. Johnson, Slide Hampton and Lambert, Hendricks and Ross. Competing fiercely for the patronage of the burgeoning hip set, The Penthouse has offered Cecil Payne, Art Farmer, a disappointingly shallow Howard McGhee Trio, the phenomenal Roland Kirk, master lyricist Bill Evans (introducing here the breathlessly intense bassist Gary Peacock), and most recently an avant-garde and usually swinging group led by trumpeter Ted Curson.

The Metropole, plushest and shortest-lived of local jazz clubs, has hosted the exciting trombonist-leader-arranger Slide Hampton and his tentet, the popular and ever-youthful Woody Herman Herd and the Paul Winter Sextet. When in adidtion the recent Montreal Jazz Festival with its array of stellar talent — both established and up-and-coming — is taken into consideration, the picture that has emerged in four short months is that of a New York scene in miniature, with a sustaining power that has been unmatched in this city for several years.

Unfortunately, this advance on the big-name front (due to the exigencies of commercial balances, no doubt) has been at the sacrifice of native expression. Rarely in the past ten years have Montreal jazz musicians on the whole exhibited less professional self-respect, musical vigor and projection to even the narrowest audience. With the exception of a very few (like Nelson Symonds, the gifted guitarist with the Charlie Biddle Trio), the relatively full-time jazz musicians active locally are generally lacking in either discipline or feeling. Our most brilliant jazz artists have long ago withdrawn in disgust from this stultified atmosphere — either through abandonment for greener pastures (e.g. Oscar Peterson, Paul Bley, Maynard Ferguson) or through actual scholarly retirement (e.g. Keith White). The summer-long afterhours spots like L'Enfer and the Café Bizarre, though good-intentioned, have cheapened themselves by their lack of discrimination, so that standards have been almost completely lost and, as avant-garde ex-Montreal pianist Paul Bley has noted, many jazz performers active and accepted in local circles "would be laughed off the stand in New York or any other place where the music is valued." Some promise for the near future is held out, however, by earnest and experienced professionals like Nick Ayoub, Al Penfold and Art Roberts, and by a younger crop of school musicians exemplified by Henry Boudin, Morris Macklin and Billy Smith, who might very well breathe new life into a decaying jazz environment.

Not-To-Be-Missed This Weekend: Sonny Stitt, veteran Mainstream alto-saxophonist, backed by a rhythm section featuring Walter Bishop on piano at the Penthouse, atop the Windsor Steak House; also, the quintet at Rufus Rockhead's, featuring Linton Garner (Errol's brother) and reputedly the best fried chicken in town; and the rollicking session of Dixieland every Thursday evening at Moose Hall on Park Avenue. Late flash: The Miles Davis quartet is giving a concert at Place des Arts October 26.



— Photo by Harry Bloomfield

Study in symmetry is part of the buildings at the Seattle World's Fair last summer.

This painting by Manet is part of a special exhibition of oil painting by Renoir, Corot and Manet being shown at L'Art Français Art Gallery, 370 Laurier Ave. W. until October 21.

Free Concert Series

The Montreal Museum of Fine Arts and the McGill Chamber Orchestra under the direction of Alexander Brott will present the first in a series of six free concerts relating music and art of the same period on Sunday evening, October 6 at 8:30 pm.

Sunday's program will feature the music and art of France. This will include 18th century symphonies by François Martin, a concertante for two solo violins by Le Chevalier de Saint-Georges, a suite by Rameau and a sinfonietta by Roussel.

This is the first time the works by Martin and Saint-Georges will be performed in public since their creation in the first half of the 18th century. Recent research at the Université de Paris brought these manuscripts to light.

The entire series will be based on a historical presentation of the various periods of national contribution to music and art. It is the third consecutive season of this type of series.

These free concerts are made possible through a grant from the Canada Council, the Performance Trust Fund and the Museum. All McGill students are invited to attend.

PANORAMA

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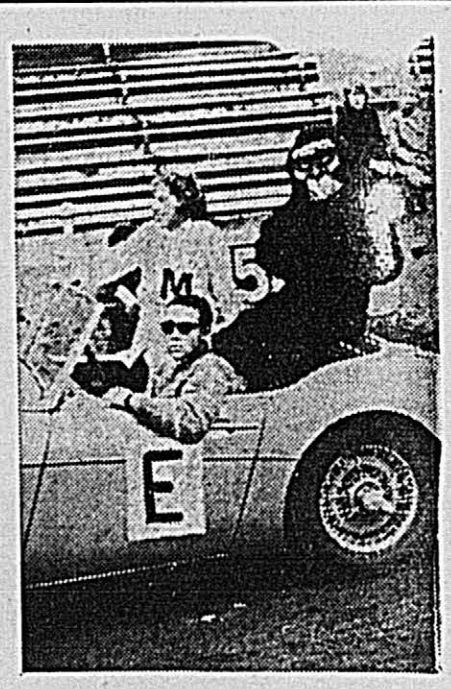
NEWMAN CLUB
FALL FROLIC
October 4th- 8:30 pm
WALTER STEWART ROOM
(McGill Union)
BUDDY KAYE ORCHESTRA
Admission : Members 75¢ non-members $1.00



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WESTERN FOOTBALL DANCE
8:30 PM SATURDAY
IN THE UNION BALLROOM
MUSIC BY JOY NEILSON AND HER ALL-MAN BAND

U of M Leaders Speak Out

by LISA BORENSTEIN

Just over the mountain, significantly jutting out from its peaceful surroundings, there rests an inspired campus. Here a seething body of young men and women passionately caught up in the problems of their day demonstrate the potentialities of a powerful student voice in government affairs. In striking contrast to their conservative counterparts on this side of the hill, they are intensely aware of their socio-economic situation and will strike, riot, protest, double-talk, — all to gain a desired end.

What are the views of this mystifying group of young French Canadians? What do they feel about such controversial questions as separatism or the FLQ? What is their attitude to English speaking Canada and to our own university?

In a recent interview, three University of Montreal student leaders were confronted with these questions. Their unrehearsed responses illustrate a small but interesting cross-section of youth-leader opinion on "le campus français".

Guy Bertrand, "directeur" of "Le Quartier Latin", University of Montreal's student publication is a student in l'Ecole Polytechnique. The position of director is the supreme post on "Le Quartier Latin" and is one to which he was elected by the student executive council.

Bertrand belongs to one of the more conservative schools of opinion on the University of Montreal campus. He is well informed on nearly all angles of the political question, as are his comrades, and he is sympathetic to the ideals of separatism in theory. Yet it is his belief that in reality they are a near-impossibility, especially under the leadership of a man like Chaput. Chaput's separatism, Bertrand thinks, would result in anarchy.

Bertrand's basic policy is a socio-economic one, which implies that the foundation for the ferment in Quebec today lies in its unbalanced (i.e. English income as compared to French) economy. Separatism unless it carries with it the connotation of a social democracy is evidently not a cure for what is intrinsically an economic problem. The French Canadian, Bertrand feels, will be able to maintain his identity in or out of confederation as long as he is given economic liberty.

GUY BERTRAND

As a means to this end, Bertrand advocates an end in itself — what he calls French Canadian Socialism.

This very rational concept of Socialism is one which guarantees individual liberty, civil rights, government control of large industries, and a government-run education program advantageous to all groups — a program which does not outlaw, yet gives no support to those institutions which do not accept its regulations.

On the subject of the FLQ, Bertrand's stand is again a reasonable one which takes into account the psychological motivation of the terrorist group's members. Bertrand visualizes the FLQ as a symbol of today's youth in revolt against an environment with which they are grossly dissatisfied. The modern youth, he explains, has been faced with the almost impossible problem of rationalizing earth shattering and disillusioning events such as World War II and our penal system, at an extremely early age. Furthermore, Bertrand continues, with the disintegration of the family unit as such, there is a great deal of emotional instability, and dissatisfied, frustrated youth is prepared to follow any impassioned cause with its aim as "change". Hence we have Bertrand's FLQ-ers.

Following this middle-of-the-road strain, Bertrand presents us with his predictable views towards English speaking Quebecers. On the individual basis, it appears to him that there is a mutual respect between

DENISE BOMBARDIER

French and English. It is only at the collective and social level that tension arises. Bertrand admits, and justifiably so, that he and his companions are exasperated by what is evidently the English-speaking student's lack of social and political responsibility.

"McGill students, in general, seem to show a much greater interest in sports and social life (as is apparent by many of their newspaper's front-page headlines) than in infinitely more important political and economic matters —" this is the U of M consensus.

However Bertrand adds that credit must be given where it is due. The Anglo-Saxon, although he is "un salaud" as far as colonial policy is concerned, did do much for the commercial and industrial revolutions, and in the furthering of civil and parliamentary rights. Moreover, the Englishman enunciated some of the most beautiful principles of liberty — but Bertrand hastens to continue, one has to be white to enjoy

Following naturally up the ladder from Bertrand and his moderate policies, we come to Michel Beaulieu, Co-director (appointed) of the Quartier Latin, and a rather more radical young man. Beaulieu is the fervent idealist who draws schemes for separatism and nationalism from the examples set by the Israelis in the War of Independence (1948) and the Algerian Front de Libération Nationale (FLN). Again he appears to be remarkably well-informed on political matters.

Beaulieu is an avid separatist and explains his stand by citing the French-Canadian position in Canada. According to him, it is impossible to have complete civil equality and rights when a minority group exists. He is quick to point out that by this he does not mean that two ethnic groups cannot live peaceably together, but that it is politically impossible for them to have equal rights. The minority is always dominated by the majority, since even if the former were to bring up a reform which it desired, the latter would not pass it.

This, Beaulieu feels, is unfortunately the position for French Canadians today. Although the French are definitely in the forefront in the artistic and cultural fields, they are controlled by the English in the more powerful domains of politics, economics, and population. After all, he adds with a knowing smile, we all know that confederation was instituted so that some Anglo-Saxon capitalists could build a railway, and there was no thought to the situation which could arise in a hundred years time.

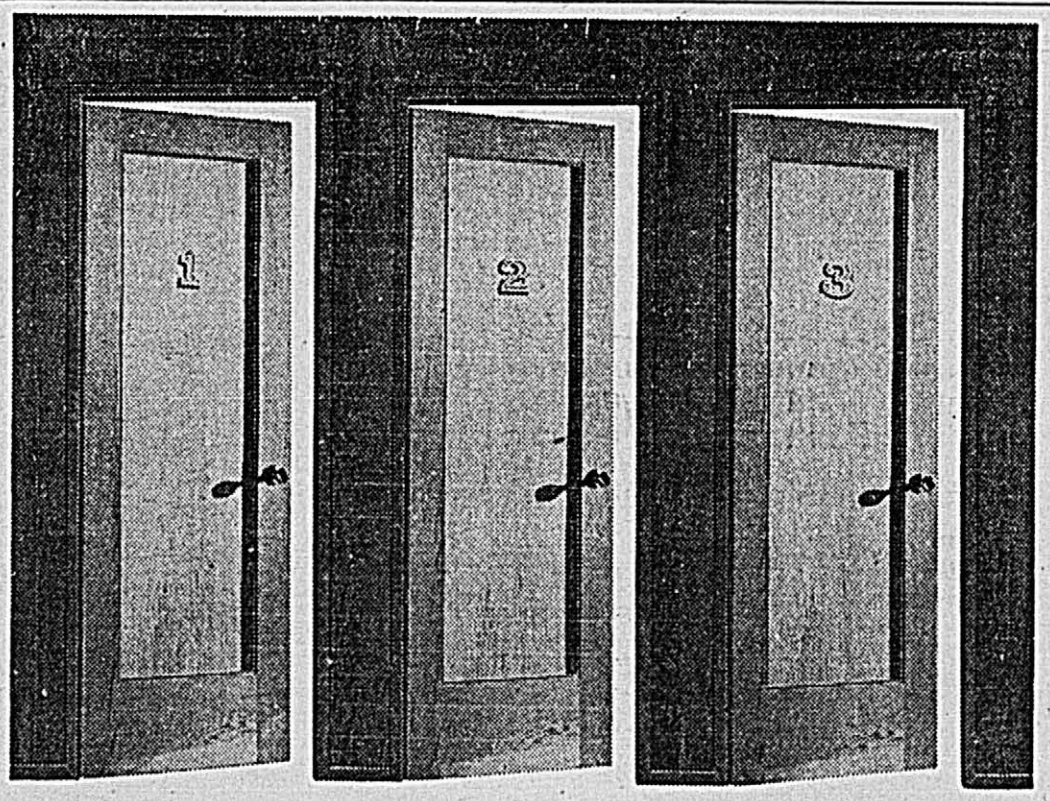
Beaulieu believes that by staying in confederation, the French will be assimilated, (their numbers are steadily decreasing) will never gain equal representation, and consequently will never reach a point of civil equality. The only practical solution, he says, is to form a separate state with which adequate socio-economic measures, such as Bertrand illustrated can exist. The way Beaulieu wishes to achieve this social democratic state (where by the way, the English and other minorities will be allowed to remain) is first by parliamentary action, and in the failure of this, through force.

MICHEL BEAULIEU

Beaulieu's defence of the FLQ is again more impassioned than Bertrand's, although he admits that he is not yet in the position where he would personally go out and place a bomb. However, he sincerely sympathizes with the majority of the FLQ-ers whom he pictures as impatient rebels with a justified cause, especially since they were refused political status. Most of them, he explains, did not want to kill, but merely wished to lift Quebec from its state of deplorable apathy. "They did more for Quebec in-

(Continued on page 12)

EDITOR'S NOTE: *This article is the first of a series of three examinations of conditions across the hill. The others will deal with general student opinion and with the attitude of the faculty.*



THREE DOORWAYS TO A REWARDING FUTURE ■ *Here are three attractive plans that cater for the varying circumstances of young men interested in a career as a commissioned officer in the Canadian Army:*

1 **THE REGULAR OFFICER TRAINING PLAN** — This is a tri-service plan under which high school graduates receive advanced education and leadership training at one of the Canadian Services Colleges or at a university to become officers in the Royal Canadian Navy, the Canadian Army or the Royal Canadian Air Force.

2 **THE CANADIAN OFFICERS TRAINING CORPS** — University undergraduates may obtain a commission by training during their spare time and summer holidays. They are paid for actual training time and, after graduation, may choose either full-time service in the Regular Army or part-time service in the Canadian Army Militia.

3 **MEDICAL AND DENTAL SUBSIDIZATION PLANS** — These are tri-service plans under which university students in medicine or dentistry can be subsidized during their course and become commissioned medical or dental officers in the Canadian Armed Forces after graduating and obtaining their licence to practise.

You may obtain full information on any of these plans from the local Army Recruiting Station listed in your telephone book.

E62-47

McGILL REDMEN — 1963

Defending OQAA Champions

Tom Moran
Backfield Coach

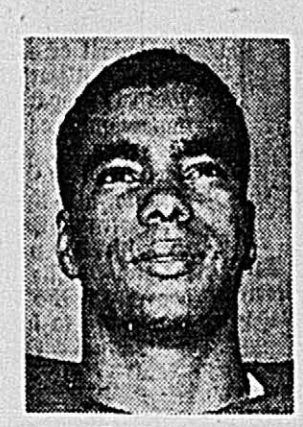
Bill Bewley
Head Coach

A Sportsfeature
by
Olav Niilend
Sportsfeatures Editor

Ron Murphy
Line Coach

Dave Copp
Assistant Coach

Leon Abbott



Al McKenzie

ALL STARS 1962

Dick Feidler

Ian Bruce

Ken Bellemare

Willie Lambert
Co-Captain

Don Taylor
Co-Captain

John Costaregni

Trent Bertrand

Coach's Message

Tomorrow's game against the Western Mustangs should provide the coaching staff and our fans with answers to several important questions.

Can our previously outstanding defence contain heavier and more experienced offensive units.? Can our pass defence tighten up and can St. John successfully replace All-Star quarterback Tom Skypeck ?

These are only a few of the queries we want answers for. I am confident that a resounding 'yes' will be the answer.

With a difficult exhibition schedule we have been able to break in a rookie offensive unit and we are looking for improved blocking and running.

We must start off this season in a winning way and all out student support can go a long way in getting the Redmen rolling.

Bill Bewley

The Yates Trophy

Captains' Message

On Saturday, the Intercollegiate Champion McGill Redmen begin the defence of the Yates Trophy.

For the past five weeks, the team has been preparing for the oncoming season beginning with this Weekend's important first game against the always rugged Western Mustangs.

For a football team to be a winner, it must feel the solid backing and confidence exuded by a spirited crowd. The value of such support cannot be measured in points scored, but it sure helps in producing champions.

We feel that the Redmen, with the continued support of all McGill students, can show the student body an exciting and winning football team this fall.

See you at 2 pm on Saturday.

Willie Lambert
Don Taylor

Gary Cullen

John Bowler

Larry Cullen

Howie Fritz

Pete Howlett

Bruce Johannson

Gerry Kelly

Wade Kenny

Gavin Wyllie

REDMEN ROSTER

Name	Position	Age	Height	Weight	Hometown
ABBOTT, Leon	Fullback	23	5'11"	185	Edmonton
BELLEMARE, Ken	Guard	22	5'9"	196	Montreal
BERTRAND, Trent	Halfback	20	5'8"	175	Pointe Claire
BISHOP, Bruce	Guard	19	6'1"	193	Montreal
BOWLER, John	Tackle	25	6'	220	Maryland
BRUCE, Ian	Halfback	20	5'10"	165	Montreal
COSTAREGNI, John	Guard	22	6'1"	205	Greenwich, Conn.
CULLEN, Gary	Quarterback	22	5'9"	155	Montreal
CULLEN, Larry	End	23	5'11"	197	Montreal
DUFRESNE, Ted	Halfback	21	5'10"	175	Montreal
FEIDLER, Dick	Tackle	23	6'2"	230	Erie, Pa.
FILOTAS, George	Wingback	19	5'10"	185	Montreal
FOGEL, Stan	Quarterback	18	5'8"	150	Ottawa
FRITZ, Howie	Wingback	23	5'11"	160	Montreal
HOWLETT, Pete	Fullback	21	6'2"	208	Montreal
HART, Rick	Guard	21	6'	200	Cedarhurst, N.Y.
IVANYK, John	End	19	6'5"	195	Montreal
JENNERS, Al	Tackle	21	6'3"	215	Montreal
JOHANNSON, Bruce	Halfback	20	5'8"	175	Montreal
KELLY, Gerry	Wingback	22	5'11"	185	Port Hope, Ont.
KENNY, Wade	Halfback	22	5'9"	155	Montreal
LAMBERT, Willie	Halfback	26	5'8"	165	Wainfleet, Ont.
LAWSON, Ray	Tackle	21	6'	200	Montreal
LASCHINGER, John	Centre	21	6'	192	Montreal
MARSHALL, Brian	Guard	20	5'10"	190	Baie d'Urfee
MACKENZIE, Al	Tackle	24	6'3"	205	Chambly
McLEAN, Bob	Halfback	20	5'9"	160	Montreal
NARVEY, Irv	Tackle	21	6'2"	210	Montreal
PETERSON, Mike	Halfback	18	5'10"	155	Montreal
POTTER, Gord	End	19	6'2"	190	Montreal
REIGER, Ed	Centre	24	6'	200	Montreal
ROSE, Brian	Tackle	17	6'7"	240	Pointe Claire
SCHREIBER, Allan	Halfback	20	5'10"	185	Montreal
SMOLAK, Oliver	End	18	6'2"	200	Montreal
ST. JOHN, Glen	Quarterback	22	6'	180	Ottawa
STRATHDEE, Graeme	Halfback	21	5'8"	185	Montreal
TAYLOR, Don	End	21	6'1"	190	Montreal
WYLLIE, Gavin	Halfback	23	5'10"	170	Montreal
WALLACE, Al	Cornerback	20	5'11"	175	Toronto

Names of veterans of last year's championship squad are given in bold printing.

Ray Lawson

John Laschinger

Brian Marshall

Bob McLean

Graeme Strathdee

Glen St. John

Allan Schreiber

Ed Reiger

Brian Rose

Give me an "M"

Don't forget the Pep Rally tonight at 8 pm introducing the Redmen Football band, the cheerleaderettes and the big Red team. This evening is guaranteed to revive spirits to the high pitch attained last season.

Gord Potter

Irv Narvey

U of M leaders...

(Continued from page 9)

dependence than any other men have for years and they are true examples of the altruism and devotion a group of young people can have for a political cause with which they are inspired".

Denise Bombardier, dynamic president of the University of Montreal chapter of the Rassemblement pour l'Indépendance Nationale (RIN) was the only female leader to present her views. Giving a rough approximation, Miss Bombardier estimated that 30% of U. of M. students were out and out separatists; 70% were nationalistic; and approximately 85% were sympathetic toward separatism. She explained that the RIN believed in separatism through peaceful means and was against all extremist action.

Summing up what seemed to be the predominant attitude toward English speaking Canadians, Miss Bombardier claimed that she found them unaware of the situation they were living in. "They seem to take all their desires as reality and consequently were under the delusion that separatism does not exist except in newspapers." This she smilingly added was not a bad thing since the separatists could in the meantime further their cause without interference, thereby gaining more and more popularity.

Thus spoke the three leaders...

And although the students of the University of Montreal may not always have reason or moral principle, or our agreement on matters social, political, and economic on their side, they must be complimented on the interest and enthusiasm they show in their position and similarly relevant matters. They truly create a flicker of vibrancy and awareness in an oft-too sleepy, overly apathetic world.

Soccer match Against RMC

The McGill Redmen Soccer team play host to a team from R.M.C. at 10 a.m. tomorrow on Forbes field.

Excluding a game played last night against Loyola, the Redmen have a 2-0 record for the year with victories coming against U. of M. and Carleton.

Top goal scorers have been John Hardy with five and Peter Nwafor with four goals. Centre forward Sebastian Sizgoric and right winger Leo Marin are due to break out on a scoring spree in the next game or two.

The following Saturday the Redmen travel to Toronto to take on their arch-rivals the Varsity. A win against the Varsity in Toronto should almost assure a successful season.

RUGGER

There will be an inter-squad game at 2:30, Saturday, October 5th. A team will then be nominated to play a non-league match against the Irish on Tuesday 8th.

Indians take on St. Pats Tomorrow in junior play

Tomorrow at 12 noon on the upper field (located between the residence and the rink), the McGill Indians oppose the Ottawa St. Pat's. This will be the Indians' second game of the season in the Ottawa-St. Lawrence Athletic Association.

Last week in their debut they lost 12-7 to the Université de Montréal team. Coach Bennett stated that the Indians should have won, having controlled the ball most of the game. Besides, a touchdown toss was dropped in the end zone. This TD would have been sufficient for the victory.

Tomorrow's lineup will basically be the same as last week's, although several new faces who have been practising with the team shall be ready to play. Danny Wade will start at defensive end and Brian Sternthal will play either at fullback or defensive linebacker. Three members who have joined the team come from the Redmen. They are Eli Smyrloglou, Bruce Bishop, and Bob Fritz.

The offensive backfield includes quarterbacks Ron Barrie and Skippy Kerner. Chris Bryant, who scored the team's lone touchdown last week, is at the left halfback position. At right halfback is Bob Cooper. Marty Edelstein will play fullback and Dennis Gorman wingback.

Coach Bennett added that a week's practice has greatly improved the team's timing. The emphasis this week was put on pass defence since St. Pat's is noted as a passing team. The Indians basically employ a man to man defence.

At practice, the Indians' offensive team scrimmaged against the defensive corps of the Redmen. Although heavily outweighed, the Indians gave a good account of themselves. Their longest gain on the ground was good for six yards and one pass almost clicked for a huge gain as the receiver was in behind the defensive secondary.

Besides players, the team needs spectators to spur them on to victory, so come on out and support your team.

BLOW YOUR TOP

from 4-6 pm

AT THE TEA DANCE OCT. 5

McGILL STUDENTS' UNION

CURLING

All those interested in Intramural Curling competition, please contact

IAN CRAIN

HU 1-2424

Admission To Football Game

Students going to Saturday's football game must present student cards or claim checks to gain admittance. Last year's cards will not be accepted.

Post-Graduate students can pick up temporary cards at the Graduate Faculty Office in Dawson Hall.

All students are required to use the East Pine Avenue Entrance only.

GRADUATE PHOTOS
for "OLD McGILL '64"

All graduating students in all faculties must have their "OLD McGILL '64" photos taken at Coronet Studio. Charge: $4.00 payable in CASH ONLY. Students failing to report on their assigned days will be subject to an additional charge. Pictures taken Monday through Saturday 10.00 - 12 noon; 2.00 - 5.00 pm.

ARTS & SCIENCE	A—G — Sept. 30, Oct. 1, 2, 3, 4
	H—N — Oct. 5, 7, 8, 9, 10
	O—Z — Oct. 11, 12, 15, 16, 17
ENGINEERING	A—G — Oct. 18, 19
ARCHITECTURE	H—N — Oct. 21, 22
	O—Z — Oct. 23, 24
EDUCATION	A—G — Oct. 25, 26
P & OT	H—N — Oct. 28, 29
NURSES, B.Sc.N	O—Z — Oct. 30, 31
DENTISTRY	A—G — Nov. 1
COMMERCE	H—N — Nov. 2, 4
	O—Z — Nov. 5, 6
DIVINITY	A—G — Nov. 7
LAW	H—N — Nov. 8
GRADUATE SCHOOL	O—Z — Nov. 9, 11
MUSIC	
SOCIAL WORK	
LIBRARY SCHOOL	

Students in MEDICINE may have their photos taken between Sept. 30 and Nov. 11 at their convenience.

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